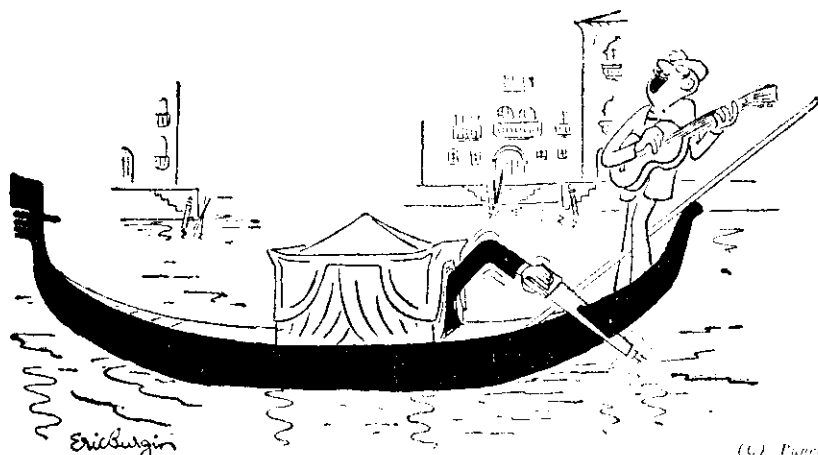


Atmosphere

THE gramophone record can reproduce many pleasures. Too rarely, however, does it re-create the immediacy of performance. Symphonies, operas, chamber music could just as well have been performed anywhere, before any audience or no audience at all, for all the atmosphere the general run of recorded performances generates.

It is something extra to your listening, therefore, when performers can gather you to them through the impersonal loud-speaker. This seems to happen with *An Evening with Robert Burns* (Columbia 33CX 1317). The very simplicity of the presentation is its special charm. Almost all the songs are unaccompanied and both these and the spoken poetry come off beautifully.

Something of the same sort of thing attaches to *Beneath Italian Skies* (Parlophone PMD 1033). This is a recital of popular Italian songs. Both songs and singing are attractive. Peter Lescenko's Russian folk songs (Columbia 33CS 10) also have their attraction, although somewhat sentimentalised, especially in the accompaniments. Then there's *High Tor* (Festival FGL 12-981), songs and story from the CBS Television production. You may find some atmosphere in this if you like Bing Crosby's singing.



(C) Parlo

Dvorak would hardly have made his name on the sole recommendation of his *Concerto for Piano and Orchestra* in G Minor, Op. 33; but Friedrich Wührer as soloist with the Vienna Symphony Orchestra, conducted by Rudolf Moralt (Vox APL 7630) gives colour and liveliness to the music which is as ingratiatingly tuneful, as one expects from Dvorak.

John Christian Bach was one of the major influences on Mozart as you may possibly discover from his two sinfonias, Op. 18, No. 1, in E Flat Major, and Op. 18, No. 4, in D Major. This is cheerful, smooth music, offering no problems of listening. If you can forget Mozart for a few minutes, you will find that J. C. Bach had much more to him than history sometimes gives him credit for. Both sinfonias are admirably played by the Vienna Symphony Orchestra conducted by Paul Sacher (Philips ABR 4005).

These sinfonias are straightout entertainment. Where this led to can be heard in Mozart's *Serenade No. 4* in D Major, K.203, played by the New Symphony Orchestra of London, conducted by Peter Maag (Decca LXT 5074), and his *Serenades No. 5*, K.204, and No. 22, K.162, by the Vienna Symphony Orchestra, conducted by Henry Swoboda (Westminster WL 5005). As you may expect, the music is delightful, and so is the playing.

If you can take Tchaikovsky's *Suite No. 3* in G Major as something in the way of a serenade, you will probably overlook what the composer himself called his "banal" ideas. Sir Adrian Boult and L'Orchestre de la Société des Concerts du Conservatoire de Paris give a brilliant performance which makes the music sound more exciting than it may be (Decca LXT 5099).

And now to some singing. Antti Koskinen (tenor) with Eyvind Møller

(pianist) sings a group of songs by Richard Strauss (Festival XP 45-959). The voice is attractive enough, but maybe this was one of Koskinen's off-days, for the singing is not particularly inspired. Magda Svendsen (soprano), however, with members of the Societas Musica of Copenhagen, and Jørgen Ernst Hansen (organ), makes beautiful music out of *Entreist Euch*, *Meine Sinnen* and *Was Mich Auf Dieser Welt Betruet* by the 17th Century Dietrich Buxtehude (XP 45-943).

By OWEN JENSEN

A Dip Into the "Pops"

Australian Ballads (Festival FGL 12-995), by Australian singers, accompanied by Dennis Collinson and his Orchestra, is a commendable boost for Australian music. The ballads are a mixed bag. The singers are mostly better than the music. Among these Australian singers is ex-New Zealander Stewart Harvey, singing an unusual interpretation of "Waltzing Matilda," and a not very exciting ballad, "Two Chronometers the Captain Had."

The Progressive Mr. De Franco progresses in his usual slick, pleasant way on a pocket size disc that is no less musically enterprising nevertheless (Clef EPM-43). The Flip Phillips-Howard McGhee Bopset (Clef EP-112) deals a hand of popular numbers with somewhat heavy-footed rhythm; but you might like to hear *More of Johnny Hodges* (Clef EPN-64), which is rhythmically fetching, and colourful, too. *The Creative Toddy Wilson* (Clef EPN-102), pianist, is not quite so creative as the title would have us believe. If something in the way of creativeness is your mood, turn to Count Basie and company presenting "Everyday," something you should hear once, anyhow (Clef CL-022).

BONES

YOU, this bone beside me (bright bone)
Time can but make as beautiful as the sun,
Though weighted years like seas
Reduce the tallest trees
To the glitter of a printed leaf on a stone.
You, the faith that these dry bones (lost bones)
Shall get up together and walk in all their pride
In the bright darkness of some loved countryside
Where a spring drips over stones
And a mist grows out of the ground;
The luminous calm after pain
That lends its grace
To whatever is swift and beautiful
And shall not remain;
That shattered stone face
That tells of a once passionate time-buried race.

—Alistair Campbell

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